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## AMERICAN ART NEWS.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

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## FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## IS MODERNIST ART WANING?

The well thought out discussion elsewhere on this page, recently published in the N. Y. Evening Post, under the significant heading "Matisse Buying Courbets," and which suggests that this real leader of the so-called "Modernist" school (with the many and varied minor schools of "Cubism," "Vorticism," et al., that have grafted themselves upon the parent tree) during the past few years here and abroad, is turning away from what conservatives call his "False Gods," affords much food for thought.

That the "Modernist" wave has been decidedly on the wane in this country the past two years has been plainly evident in the lessening number of private displays of "Modernist" works, and their almost entire disappearance from the few larger public exhibitions which gave them shelter for some time, and especially following the Armory Show. How far this has come about through the effect of the war upon art in these United States it is, of course, impossible to judge, but we opine that, war or no war, the wave would by now have begun to spend itself, through and by that decrease in even the small revenue from the sales of "Modernist" works, and with their novelty "off," of any profit in their exhibition in dealers' galleries. The virtual failure of the Independent show at the Grand Central Palace last spring also hastened the presumable coming obsequies of the more pronounced "Modernist" art in this country.

Matisse buying Courbets. Well! Well!

## ART ANNUAL APPEARS

The American Art Annual, so necessary to all who are at all actively interested in art in America, has finally made its belated but welcome appearance.

The present volume, No. XIV, which should have been published last November but which publication has been delayed for various reasons, the chief one the pressing nature of its editor's (Miss Florence Levy) work as director of the Art Alliance, is a trifle larger than its predecessors, and is filled from page to page with well compiled data and statistics relating to the art interests of the country. These include a list, revised to last autumn, under the heading of "Who's Who in Art" of all living and recognized American artists, and of those who passed during the year.

There is also an excellent and useful list of the art dealers of the country, headed "Who's Who Among Art Dealers," another of the distinctively art, and the art trade publications, and the usual up-to-date record of American art museums, public galleries, societies and associations, with the names of their officers. A condensed record of the totals of the principal art auctions of 1917 in N. Y. and Phila. (which might have included those in Boston and Chicago and possibly other cities to be complete) and a more valuable one of the higher priced paintings sold at these auctions, examples of the artists under their several names, which records are a useful key to the full and more complete ones of the AMERICAN ART NEWS, are other features of the work.

The illustrations are the usual good ones of the pictures and sculptures of the year, notable as prize winners, or bringers of high records at auctions. There are reviews of the 1917 season in Boston, Chicago, Detroit, Cleveland, Toledo and New York by well known art writers of those places, and an interesting foreword by Miss Levy herself, also a review of the year and emphasizing the part war posters have played in attracting the public interest. But she omits, strangely enough, any reference to the one most complete and comprehensive display of these posters—that made by the AMERICAN ART NEWS and the Arden studios in early December last in N. Y., on the 17th of which month, during its progress, the foreword is dated.

The Art Annual is published by the American Federation of Arts at 174 N. Y. Ave., Washington, D. C., at \$5.

## OBITUARY

Charles L. Borgmeyer

Charles L. Borgmeyer, lawyer and art critic, died recently in Chandler, Ariz. He was a graduate of Princeton, 1883, and practiced law in N. Y. State and N. J.

Edward Stott

Edward Stott, painter, died March 19, at his home in Sussex, England. He was born in Lancashire and studied art in Paris, under Carolus Duran, but a portion of his studies were conducted under Cabanel, and at the Beaux Arts.

Richard Hamilton Couper

Richard Hamilton Couper, an artist of America, long resident in Italy, who recently returned, died on Wed. of pneumonia. He was thirty-two. Since his return he has been working on a system of "tempera" colors at his studio, 2 East Twenty-third Street. He was the son of William Couper, the sculptor.

Andrew Robeson Sargent

Andrew Robeson Sargent, the noted landscape architect, died suddenly in Indiana on Monday. Mr. Sargent was about forty and was associated with Guy Lowell, of 225 Fifth Avenue.

He was born in Bookline, Mass., was graduated from Harvard in 1900 and began his career by reconstructing the estate of Clarence Mackay on L. I. He did much work on the summer estates of N. J., and L. I.

Mr. Sargent is survived by a wife, a sister of Mrs. Philip Lydig, and a son.

## MATISSE BUYING COURBETS

Word has reached N. Y., rather deviously, to be sure, but on good authority, that Henri Matisse is buying paintings by Courbet; implying that Courbet, the insignificant realist of the past five years or more, is the new idol of Parisian art circles. The portent of this, if it is true, is tremendous. We need not here go into any sentimental claptrap on the purging influence of war upon art. History shows that bad art is its own dissipator. We need not argue that art appreciations right themselves, nor that they are on a wheel which revolves back to its starting point in the course of time. This is more picturesque than true.

On reading this news from Paris, those who have played a conservative part, or done a little watchful waiting while the extremists were having their inning with all the gay exuberance of youth, may smile quietly. It may be remembered that at the time of the great Armory show, the president of the Society under whose auspices it was held, fresh from the modern pictures and the modern discussions of Paris, made a genealogical chart in which it was shown that Ingres as a classicist, Delacroix as a romanticist, and Courbet as a realist were the starting points of the modern movement. After them, to give it fresh impetus, there came another trinity: Cézanne as a classicist, Gauguin as a romanticist, and Van Gogh as a realist.

As the adherents of modern art or modernist art multiplied in this country, many of them overnight, the impression went the rounds that the scapegrace, in each instance, was the realist—because the realist, in each instance, was the one devoid of imagination. Art, we learned, must not be imitative. Art must be superior to the obvious things that life records. There is no moon in the moonlight sonata, we were told (though this is a question of ears), therefore there must be no moons on canvases, except, of course, in such instances as where two or three illuminated the sky of one canvas and thus defeated the local logic of the report. A great many young artists then began to spurn their eyes, to deny them the right to see, to blindfold them against temptations of the obvious formations of nature. They really had a lot of fun.

Now comes Matisse, roi des fauves, listed under the classicists, lion of the most modern of the modern French salons, buying Courbets. Nothing so sensational has happened to modernist art since policemen were required to keep order in the crowd that came to view it. For Courbet it was who painted the ugly, the unimaginative, nay, the literal, "Funeral at Ornans"; who would bring cows and horses into the classroom so that his pupils might feel the full shock of their reality. And Matisse it was, and perhaps still is, who thought or thinks more of the laws of an abstract order than of the laws of anatomy. They have flown very high, these young men of ours, leaving the moons out or putting too many in. For them to come to earth safely will require their art—added to that of a skilled aviator making a landing—N. Y. Eve. Post.

Lawton Parker, of the Rodin studios, 200 W. 57 St., is busy with plans for a new co-operative studio building which he and several other artists expect to erect in the near future. A number of sites are now under discussion, but no definite arrangements have yet been made. Mr. Parker was recently elected an associate of the Academy.

## EXHIBITIONS NOW ON

(Continued from page 3)

## Pictures by the Penguins

The Penguin Club, No. 8 W. 15 St., having recently "pulled off" a record auction sale of "modernistic" pictures, has now taken fresh courage and is holding an exhibition of contemporary art at its gallery until Apr. 6.

The suggestion of crudeness and immaturity is conveyed over and over again in the 151 numbers, and good drawing, coloring, composition and the academic handling of the figure are for the most part conspicuous by their absence while the raw runs riot, "Nudes," by Manuel Cano, introduces five female nudes. There is not a suggestion of beauty in the picture, while "Jealousy," by Louis Elshemius, is crystallized in hopelessness; an interior, tenanted by some de-based nudes, barbarously modeled and painted. The picture makes absolutely no appeal.

Max Weber's "The Mother" mars the glory of maternity by the sadly painted figures that are featured. "Grey Barns," by John Sloan, is superior to any of the exhibits already cited, but it is by no means equal to Sloan at his best. Many better Sloan pictures are now to be seen at the Kraushaar Galleries. "Peach Blossom Time," by Van Deering Perrine, has delightful color notes and symbolizes the wind movement, and "Audrey," by Virginia Keep Clark, is a colorful portrait of a young girl with hazel eyes and a mass of dark hair, crowned with a picture hat.

Other contributing artists are Arthur Dove, A. Walkowitz, Maurice Sterne, Walter Pach, Man Ray, Ernest Lawson, Chas. Prendergast, Hugo Robus, Bernard Gussow, Marsden Hartley, Ben Bann, Mell Daniel, Charles Demuth, Gus Mager, George Luks, William Zorach, Thomas H. Benton, Rudolph Dirks, James Swinnerton, William Glackens, Picabia, Marguerite Zorach, Gustave Verbeck, Arthur B. Davies, Samuel Halpert, Glenn O. Coleman, Pablo Picasso, Juan Gris, John Marin, George F. Of. Middleton Manigault, Walt Kuhn, Jules Pascin, and Charles Farrand.

## Oils, Etchings and Mezzotints

An unusually fine collection of oils, etchings and mezzotints is now on exhibition in the galleries of Samuel Schwartz & Co., 290 Fifth Ave. The display includes some 20 oils by Henry Hammond Ahl, and a series of etchings, aquatints, mezzotints and dry points by Percival Gaskell. The work of these artists is so well known that eulogy is superfluous, yet it is impossible to speak of the present show without expressing admiration for the strongly brushed canvases on view. Some of the moonlit scenes are reminiscent of Cachoud, and at least one of the brilliant daylight canvases recalls Turner. "In the Sunlight," and "Moonrise at Sunset," are typical examples of the versatility of the artist.

A delightful aquatint of the Matterhorn and Riffelhorn, "The Mad King's Castle" (mezzotint), "Gathering Storm, Lake Garda" (aquatint), and an etching, "Naiads' Hour," are among the best numbers of Mr. Gaskell's exhibit.

## Wolfe Club's March Display

The Catharine Lorillard Wolfe Art Club, Grace House, No. 802 Broadway, is holding its annual exhibition through March. The catalog contains 67 numbers and includes paintings and sculptures.

The following prizes have been awarded: Portrait Prize, to Mrs. Elizabeth Tinker Elmore, for "My Mother"; Landscape Prize, to Alice Muth, for "A Windy Day"; Landscape, Hon. Mention, to Lydia Floret, for "Midwinter"; Sculpture Prize, to Katherine Underhill, for "Belgian Horses"; Sculpture Hon. Mention, to Emily Jewell, for "Sketch Calvary."

Mrs. Elmore's prize portrait of "My Mother" is a skilled presentment of old age; "A Windy Day," by Alice Muth, shows a windswept meadow, with grouped trees; "Belgian Horses," by Katherine Underhill, well deserves the sculpture prize, a fine treatment of Percherons in action.

A portrait of "Miss White," by Miss C. Barrett Strait, is a pleasing three-quarter length of a prepossessing young girl in a pink gown, and "Washington Square," by Alice Heath, is a rather free registry of Greenwich Village, including the Washington Arch and the local vehicular traffic.

Other works worthy of note are by Mrs. Alta West Salisbury, Clara Marie Norton, Ida M. Curtis, Mabel H. Cleveland, H. E. Ogden Campbell, Ellen Ravenscroft, Alice Judson and Florence Smith.

## "Modernist" Exhibition

There are six exhibitors in the display at the Modern Gallery, 500 Fifth Ave., which is to be continued through March. Picasso, Derain, Gris, Rivera, Burty and Ferat are all represented by typical examples of their work, and the show is doubtless of interest to those who are attracted by this special and ultra-modern form of art.